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that identified by Dr. Schliemann with the Homeric Troy. An excellent plan of this city by M. Emile Burnouf accompanies the work.

Of the Appendices, the most important are those by Prof. Brugsch-Bey on "Hera Boöpis," and "Troy and Egypt." We need many more than we have of such efforts to determine the relations between the civilizations of the Nile and Euphrates valleys and that of Hellas. The attempt to connect the name of the much persecuted *Io* with the Semitic *I*, signifying "isle," instead of with *l* = *to go*, we must regard as a decided advance, although one need not despair of finding an etymology for *Io* within the limits of the Aryan tongues. The root *jw* and its modifications *juv* and *jav* have never been fully traced out through the Greek language. When it is fully examined, it will be found, we believe, not only in *'Iω* and *"Iων*, but also in *"Hρι* and *ἡρως*, and even in *ἡώς*, *Εύρος*, *ζέφυρος*, *γέφυρα*, and *Ἐφύρη*.

The least valuable of the Appendices appears to be that by Prof. Sayce on the Inscriptions found at Hassarlik. The learned Professor does not succeed in interpreting any of the supposed inscriptions, or even in making it probable that they are inscriptions. He is unquestionably right in setting aside the bold attempt of Deecke to connect the Cyprian inscriptions with the cuneiform alphabet, and perhaps also in holding that the famous *σήματα λυγρά*, which Bellerophon carried to Lykia, were identical with the former. For ourselves, we have little doubt that, besides the alphabets of the Nile and Euphrates valleys, there was a third independent one, native to Asia Minor and perhaps invented in the valley of the Hermos. No doubt excavations on the site of Sardis would settle this, as well as many other things.

There are many single points in Dr. Schliemann's book that one would like to take up and discuss, but this is hardly the proper place. We may mention that Prof. Gildersleeve of Baltimore inclines to the opinion that the triple vases (see p. 384) were used for making libations, and calls attention to the lines of the *Antigone*, 430, 431: "Ἐκ τ' εὐκροτήτου χαλκέας ἄρδην πρόχον χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει, "And with hand uplifted high from a bronze pitcher of beautiful beaten work, with thrice-poured libations she crowns the dead." He is fully aware that Homer, *Odyssey*, XI. 26 seq., speaks of triple libations as being poured successively.

The question in regard to the meaning of the *Svastika* and *Sauvastika* is one of extraordinary interest, as it carries us back to one of those primitive visible signs which appear to bear the same relation to the symbolism of plastic art that roots do to the art of speech, which is purely symbolic. The *svastika* appears to be the substantive verb of symbolism,¹ whose grammar has yet to be written,² on the basis of a world-wide induction. Primitive symbolism is as little arbitrary as speech.

In laying down Dr. Schliemann's book, we feel that we owe him a heavy debt of gratitude.

THOMAS DAVIDSON.

¹ I was much interested last summer to find an iron *svastika*, about an inch square, apparently the head of a pin; among the pagan antiquities in the Museum of the Benedictine Monastery at Martinsberg in Hungary.

² Winckelmann's not very happy *Versuch einer Allegorie, besonders für die Kunst*, seems to have deterred other people from attempting to write a grammar of spontaneous art-symbolism.

METROPOLITAN MUSEUM OF ART. HANDBOOK NO. 3.
Sculptures of the Cesnola Collection of Cyprote Antiquities in the East Entrance Hall and North Aisle.
Published by the Trustees. [New York.] 1880.
12mo. 48 pp.



HIS little work, prepared by Mr. A. D. Savage, of the New York Metropolitan Museum, is a model of a guide-book,—concise, exhaustive, and well arranged. Having used it in studying the collection, and found its value, we can speak of it with entire confidence. It is not merely a catalogue,—that is confined to the last eight pages. It is, besides, a real handbook, giving all the now attainable information necessary for the understanding of the works, and grouping them in almost every way calculated to bring out their resemblances and differences.

Mr. Savage, while freely admitting the presence of Egyptian and Assyrian influence in Cyprus, is inclined to believe that it is mainly due to the Phœnicians, who, he thinks, began to settle in the island as early as B.C. 2000. His reasons for this belief seem pretty cogent, though we should not be willing to accept the date assigned to the Phœnician immigration. The gradual transition from Orientalism to Hellenism in Cyprian art, which Mr. Savage clearly brings out by means of skilful grouping, is in the highest degree interesting, showing how much, and yet, artistically speaking, how very little, Greece owed to the older nations. When we are better acquainted with the art of Asia Minor and Phœnicia than we now are, we shall doubtless be able to show numerous and unlooked for connections between it and that of Cyprus. At present we must content ourselves with a diligent study of the works before us. Toward this study Mr. Savage's little manual, testifying, as it does, to so much careful observation and skill in arrangement, is a most valuable, and, indeed, in the present state of our knowledge, an indispensable aid.

THOMAS DAVIDSON.

CRITICISM.

ART ESSAYS. By PHILIP GILBERT HAMERTON, Illustrated. New York: A. S. Barnes & Co. 100 pp. 8vo. (Atlas Series, No. 14.)

ART ESSAYS. No. 2. *Modern Schools of Art, American and European.* By PHILIP GILBERT HAMERTON New York: A. S. Barnes & Co. 90 pp. 8vo. (Atlas Series, No. 21.)

N these Essays, reprinted from the *International* and the *Princeton Review*, we find ample evidence that the best art critic is the artist who, like Mr. Hamerton, combines literary ability with technical knowledge. We can fairly say of him, as he says of Fromentin,—that bright particular star among men of his kind,—“He knows what he is talking about; he is thoroughly well informed, he has the technical knowledge without which all writing upon art is sure to go wrong in its estimates, and he has the intellectual sympathy, the imaginative power, without which the best technical knowledge is inanimate.”

It is only necessary to read Fromentin on the *Old Masters*, and Hamerton on *The Practical Work of Painting*, and to compare what they say with writings upon art sub-

jects by critics whose observations are not, like theirs, based on a thorough acquaintance with artistic processes, to be convinced of their superiority over non-practical theorists.

Being able to see below the surface of a picture, they can fairly estimate what is best worthy of admiration in it. To do this, such practical knowledge of processes as they possess is necessary, because there are certain qualities due to the nature of tools and materials which are attainable by trained artists of moderate ability, and certain other qualities over and above these which are to be found only in pictures painted by great men, who by reason of their genius can force common implements to do superior work.

With this ability to recognize these nobler qualities in a work of art, such critics as Fromentin and Hamerton know enough to explain why it is what it is, so far as material processes are concerned. This is what Hamerton does, in his first two essays, with the works of the Flemish and Italian painters. He describes their methods of procedure *ab initio*, and shows how diametrically opposed they were; for while Van Eyck and his followers always depended upon carefully drawn outlines, and attained the translucence which they aimed at by laying colors thinly over a brilliant white ground, so that its luminous qualities might penetrate them, as outside light penetrates a painted glass window, Rubens and the great Venetians recognized the value of opacity in pigments, loaded their lights heavily, kept their shadows thin and semi-transparent, and relied upon superficial glazings and scumblings to intensify color.

Titian covered his canvas with low-toned opaque color, glazed everything, constantly corrected his tones, and in some cases spent years over his pictures. Tintoretto as it were epitomized his master's methods,—that is, he employed the same processes at a greatly increased rate of speed,—while Veronese first painted in middle tint and left it untouched between high lights and deep shadows to harmonize and unite them. Unlike the early Flemish painters, says our author in a sentence which sums up the whole question, these great Italians worked independent of drawn lines, and in this gave evidence of greater technical advancement. "They took things by the middle and developed them in mass, with a thorough study of modelling in light and shade."

Hamerton's two essays on Rubens are well worth reading. The first deals with his brilliant career, and concludes that, "all things considered, he was the most successful man of the world of whom we have authentic record." Wilful in his dealings with nature, "he painted things as he chose to have them." His genius had that fusing power, possessed by Correggio and Reynolds, not at all by Holbein or Dürer and only partially by Raphael, which enabled him to make a unit out of the most discrepant materials. As a portrait-painter Hamerton ranks Rubens much higher than Fromentin did, and we think justly when we remember the painter's own portrait in the Queen's collection, and the *Chapeau de Paille* in the National Gallery. His final remarks about the engravers trained under Rubens are excellent, so far as Vorstermann, Schelte, Van Bolswert, and other copperplate engravers are concerned, but they do not apply to such wood-block engraving as that of Jegher. The cuts of this admirable interpreter of the great master are rather imitations than translations of the pictures which they faithfully render in style, and we had wellnigh said in color. On the last page of the second

essay upon Rubens the author gives some excellent advice to his readers as to the sort of appreciation which those who study great artists should cultivate. See their shortcomings and imperfections, he says, but throw yourself into sympathy with their merits. Admit that the art of Rubens is far from being spiritual, but do not let that set you against him. In a word, as Coleridge said to Allston, "Never judge a work of art by its defects." We have no space to speak of a final essay in the first series, upon Unger's etchings, which ought to be in every American art library, nor indeed to analyze the second series of Essays, which, as the publishers say in a note, "give a complete survey of the field of modern painting as illustrated at the International Exhibition at Paris in 1878." They will be read by all who wish to know what impression the works of modern English, American, and Continental painters, there collected, made upon the mind of one of the most competent art critics of our time.

CHARLES C. PERKINS.



NOTES AND ANNOUNCEMENTS.

AMERICAN.

MESSRS. DODD, MEAD, & Co. announce for immediate publication, at about half the price of the English edition, Rawlinson's *The Five Great Monarchies of the Ancient Eastern World, the History, Geography, and the Antiquities of Chaldea, Assyria, Babylon, Media, and Persia*, a work which is as interesting to the student of the universal history of art as to the student of general history.

MESSRS. JAMES R. OSGOOD & Co. have issued the prospectus of their long expected work on the antiquities discovered by Gen. di Cesnola in Cyprus, and now owned by the Metropolitan Museum of Art, of New York. The work will be entitled *The Cesnola Collection of Cypriote Antiquities, a Descriptive and Pictorial Atlas, prepared under the Direction and Supervision of General L. P. di Cesnola, LL. D.*, etc. It will be completed in three volumes, each volume to consist of 150 plates, folio, executed in chromolithography and heliotype, with a page of letter-press to each. The first volume will contain the objects in marble, alabaster, and stone; the second, the bronzes, silver, gold, rock-crystal, glass, and engraved gems; the third, the terra-cottas, including lamps, vases, etc., and the inscriptions. The work will be issued in fifteen monthly parts, at ten dollars each, and will be furnished to subscribers only, the number of whom is limited to 500. After the issuing of the subscribers' copies the plates will be destroyed. The work will not be proceeded with until a satisfactory number of subscribers has been obtained. The specimen plates issued with the prospectus are excellent, and give promise of a magnificent publication.

ETCHING, as a means of illustration, is beginning to receive something more of the attention it merits than heretofore. The *Pennsylvania Magazine of History and Biography* publishes a series of articles on *Germantown Road and its Associations*, by Mr. Townsend Ward, which are illustrated by etchings by Mr. Joseph Pennell. Of these etchings eighteen sets of proofs are to be printed, which may be obtained of Mr. F. D. Stone, Librarian of the Historical Society of Pennsylvania, 820 Spruce Street, Philadelphia. Mr. Pennell's etchings are worth preserving in